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as evidence for a curtainless stage. He introduces various passages referring to curtains. He discusses with equal acumen the Swan sketch, maintaining incidentally the conjecture that the "heavens" extended all over the stage, and concluding that DeWitt's drawing cannot be used to prove the prevalence of the *vorhanglose Bühne* before 1603. It is a conclusion which his candid, thorough testing of the evidence brings the student to adopt.

The inn-yard theory of the origin of the Elizabethan stage he attacks with the same demand for proof on every point. He has collected an interesting group of passages recording performances in town halls and the great rooms of nobles. On the other hand, he examines with illuminating care the passages hitherto relied on to establish the time-honored theory. In another chapter he has some diverting remarks on the alternation theory, and in the end he assails the common notion that the chief characteristic of the Elizabethan theatre was its crudity.

From the nature of the case, Professor Graves has left his own contention concerning court influence in the field of conjecture. He clearly shows its possibility and likelihood. But the direct evidence is too scant to establish more than a presumption. Yet if the monograph does not establish a new theory, it should at least cause readjustment in some common conceptions and a reconsideration of current theories of Elizabethan stages and staging.

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*The German Lyric*, by Dr. JOHN LEES. London, J. M. Dent & Sons, 1914, 8vo., 266 pp.

This book gives in very convenient compass—which by no means reduces it to a mere catalog—a lucid, well-proportioned enumeration of the chief facts of German lyric poetry, dealing sanely with the obvious and the simple, and meeting well the real tho humble demands of those who are not severely exacting. In its diction the work can hardly claim distinction ("songs which caught on"). The author attempts first to clear up the whole field, giving also a faithful caution against British distaste for "sentimentality." The best feature of the book lies in its being based on the good

old method of straight-away intensive study of the subjects at first hand, which has led to honest personal opinions. It is less satisfactory on the side of genetic connections and comparative treatment.

In the main, the estimates show sound appreciation, clearly and simply expressed; to certain details one must take exception: the characterization of Neidhart von Reuenthal misses the essential feature; if *Ein' feste Burg* "follows" the forty-sixth Psalm, it follows, like Peter, afar off; *O Haupt voll Blut und Wunden* ought not to be taken as an original expression of Gerhardt's; particularly unhappy is the statement that the unrimed stanzas of Klopstock "follow" the example of Pyra and Lange: Klopstock's treatment of classic rhythms has no relation whatever to the metrical barbarisms of the *Freundschaftliche Lieder*; Herder can hardly be said to have "inspired" *Lenore*.

The chronic British habit of taking German lyrics seriously, all-too-seriously, asserts itself in the declaration that the *Heidenröslein* is "full of the elements of tragedy," as also in the statement that Goethe's *Kophtisches Lied* is a "didactic poem." A serene gem of purest philistinism is displayed in the judgment which disposes of C. F. Meyer's *Lenzfahrt* as being "another interesting poem, for it tells us of the poet's constant regret for the wasted years of youth." There is no mention of the appearance of Heine's *Lyrisches Intermezzo* in 1823, and the *Neue Gedichte* are spoken of as his "second collection of songs." "The ballad Azra" has an unfamiliar ring, and Platen's individuality is insufficiently explained. Annette von Droste-Hülshoff receives somewhat more than her due appreciation, while Geibel's *Juniuslieder* are accounted "only poetical trifles."

This useful work closes with a decidedly optimistic outlook upon the future of German lyric poetry.

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